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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English 1962

and

Notes for All Teachers of Grades 11, 12, and 13 English

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ENGLISH LITERATURE

I. GENERAL COMMENTS

Markers of the English Literature papers in 1962 agreed that, although there was the usual number of good papers, there were many of poorer quality than usual. This fact was especially noticeable in vocabulary; such common terms as exaggeration, attitudes, allegory, and symbol are apparently unknown to many students. Although there is no strictly definitive work, the use of a pamphlet such as *A Glossary of Literary Terms,* by M. H. Abrams, might be of considerable benefit both to Grade 13 students and teachers. See also the last page of this pamphlet.

This year, the inclusion in the paper of a discussion question on the novel lays added stress on the necessity of teaching students to answer essay-type questions with clarity and precision. Students should be taught to organize answers on the left page of the book, so that the resultant answer may be in logical order, paragraphed correctly, contain the necessary information, and be written in a style commensurate with Grade 13 standards.

In interpreting literature, especially poetry, it might be useful to stress the fact that all works recognized as "Literature" express universal truths of human experience, but in an individual form. This statement is as true of "The Prize Cat" as of *Macbeth* or *The Old Man and the Sea.* Thus, any work of literature will have meaning not only on the literal, or story, level but also on a more abstract and universal level. The story is often explicit; the universal meaning, if the work is well written, is implicit but not vague. It is with the "story" that one must begin, since the implicit meaning can be understood only in terms of the "story", the explicit meaning.

Books such as *Understanding Poetry,* by Brooks and Warren, discuss the ways in which a poet can make precise the implicit meaning of his poem. Care should be taken to discourage students from making vague and facile interpretations, allegorical or moral usually, based on an incomplete or superficial reading of a poem, and often contradicted by the poem itself. Students should not go symbol-hunting, turning every poem into a mere vehicle for a "moral" or "message", but it is not unreasonable to expect a Grade 13 student to be aware of more than one level of interpreting literature. What is regrettable is the confusion of students such as the one who said, in answering question 7(c), that the title, "The Harbour", made it clear that the poem was discussing a real harbour and real gulls, and that therefore the gulls were not symbols of anything else.

The following suggestions may be helpful.

(a) Students should be trained to economize or budget their time. Reading an *entire* question before beginning to write enables them to select relevant material only, and to avoid repetition. Unless a question asks for a number of illustrations, a dozen serve no more purpose than do one or

two. Very long quotations waste time; the important point is frequently to be found in a phrase.

(b) Candidates should be taught to follow instructions, and to limit their answers as directed. "Describe briefly", "in a short paragraph", "in a sentence" mean what they say, and a candidate who ignores these instructions punishes himself by having to hurry unduly later in the paper.

(c) Each main statement made in answering a question should be supported by a specific reference to the text or by an apt quotation. A specific reference is one which takes the mind of the reader to a precise passage in the text in order to illustrate or prove a statement.

(d) Students should be trained in the technique of incorporating quotations into the grammatical structure of a sentence. A well-chosen phrase or sentence is generally all that is required to support a statement.

(e) Students should be trained in the technique of answering questions that involve comparisons and contrasts. Candidates frequently deal with one side and then the other, even going so far as to draw a line down the page and to put points opposite each other, but never get around to the comparison, leaving the reader to discover what should have been stated explicitly.

(f) Candidates should be taught to number all questions and parts of questions accurately, and to answer only what is asked for in each section. On the Grade 13 examinations, credit cannot be transferred from one lettered part to another, and so the student who overlaps his answers either has to re-copy points or lose marks.

(g) A student might be taught to organize answers in the following manner:

(i) Read the *entire* question.

(ii) On the left (rough work) side of the book, jot down pertinent details for each section and sub-section.

(iii) On the right side of the book, state the purpose of the answer, normally incorporating the key words of the question.

(iv) In a separate paragraph for each, using good English sentences, deal with the pertinent information from the left page.

(v) Stop writing when the information is exhausted. Going on and on only wastes time.

Note—For teachers and students who wish to approach the study of literature systematically, a recommended list of reference books is included on the last page of this pamphlet.

Deductions to a maximum of six marks were made for major errors in English usage. Examples of such types of errors may be found in the English composition section of this booklet.

Deductions to a maximum of five marks were made for errors in spelling. The following words were among those most frequently misspelled:

achieved
affected
allegiance
argument
believe
cemetery
challenge
clothes
dagger
definitely
descendants
describe
desperation
develops
disillusioned
dilemma
disgust
eerie
emphasize
exaggerate
fascinate
foully
funeral
heir
humorous
imagined
irrelevant
lightning
messenger
occasion
occurred
occurring
optimistic
perseverance
preceding
proceeding
prophecy
referring
sadness
scene
sense
similarly
soliloquy
speech
strength
succeed
suddenness
suspense
suspicion
tragic
tries
truly
unnatural
unusual
weird
witches

The words in the following groups were frequently interchanged:
affected—effected; alter—altar; chose—choose; exalt—exult; illusion—allusion; lead—led; lose—loss—loose; their—there; to—too—two; woman—women.

The answers were evaluated on a basis of 94 marks for the paper, and results were later scaled so that 100 represented a perfect paper, 50 a pass. The marks were distributed as follows: Modern Drama—8; Short Stories and Essays—10; Novels—14; Shakespeare (12+12)—24; Shorter Poems—8; Longer Poems (8+8)—16; Sight—14.

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1962), and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations on the subject.

II. NOTES ON THE ANSWERS

Question 1

In Shaw's play Caesar and Cleopatra the relationship between Caesar and Cleopatra is unlike that of an ordinary hero and heroine in a romance. Identify clearly but briefly two scenes in the play which exemplify this unromantic relationship. Support your answer by two illustrations from each of the scenes selected.

This was not a difficult question and was often answered fairly well. Most candidates recalled sufficient detail but many failed to show that the details selected were relevant. For instance, it was inadequate merely to state that in the scene at the Sphinx Cleopatra calls Caesar "a funny old gentleman" and Caesar calls Cleopatra "a silly little girl". It was necessary to show how the relationship was unromantic. For example, their relationship is more like that of father and daughter than of lovers. On the other hand, some students made the assumption that age and character differences made Caesar and Cleopatra unsuitable romantic partners.

Again this year there was some confusion as to what constitutes a scene. For the purpose of marking this question a scene was defined as either a unit of action or continuous action going on in one place. This meant that Act One, for instance, had to be regarded as two scenes, while Act Two could be taken as either one scene or several.

There is still need for instruction in the use and punctuation of quotations. While it is not necessary for the student to quote directly, it is expected that when he does he will use quotation marks correctly.

The following answer received full marks.

> In the first scene of Act I, in which Caesar meets Cleopatra at the Sphinx, one would expect a romantic meeting. Instead the relationship between the two appears from the first to be similar to one between father and daughter. For example, Cleopatra refers to Caesar, whose identity she does not know, as "old Gentleman". Caesar himself, has no romantic ideas but decides to teach Cleopatra how to become a queen. This shows his paternal nature. Caesar's teasing that "the Romans will eat" Cleopatra and her childish acceptance of this as truth makes their relationship completely unromantic.
>
> In the last scene of the play, this aspect is shown again. Caesar, busy in preparing to leave Egypt in order, forgets about Cleopatra until he sees her coming. This in itself exemplifies the fact that their relationship is unromantic. Also, Cleopatra is angry with Caesar because his soldier, Rufio, has murdered her nurse. Like a father winning over his child with gifts, Caesar gains Cleopatra's forgiveness by promising to send Mark Antony to her. This again shows the father-daughter relationship.

Question 2

Answer one of (a), (b), (c), (d).

(a) By referring briefly to five specific details in the essay, show how Sandburg uses each detail to present an appealing picture of Abraham Lincoln in "Lincoln Speaks at Gettysburg".

(b) Describe, with specific references to the story, five occasions in "The Sinking of the Mariposa Belle" on which Leacock uses exaggeration to ridicule the importance that *the people of Mariposa attach to the events of the story.*

(c) By referring briefly to five specific details in the story, show how Hardy uses each detail to make the stranger in "The Duke's Reappearance" seem mysterious.

(d) By referring briefly to five specific details in the essay, show how A. G. Gardiner in "Young America" uses each detail to represent the American character as a mixture of "gravity and gaiety, frantic fun and frantic fury."

Candidates with ability to refer to specific details had a decided advantage, and when they coupled this ability with that of being able to study the question to see what was required, they were well rewarded.

In (a) the question called for an explanation of how Sandburg the essayist used details to show Lincoln as an appealing figure; it did not call for an analysis of the Gettysburg address as a piece of literature distinct from the essay.

In (d) the question called for the ways in which Gardiner the essayist used details to show Americans as sometimes grave, sometimes gay, and sometimes swayed into moods of fury and frenzy.

In (b) and (c) candidates ofen failed to read the questions carefully. In (b) they were asked for specific details to show the exaggerated attitudes the people of Mariposa held, for example towards their local band, or towards the beauty of their lake. Candidates often lost marks by writing extensively of Leacock's irony. For purposes of the examination, the element of exaggeration should have been clearly identified.

In (c) candidates with a knowledge of details frequently failed to explain how the details made the stranger mysterious, being content instead to write, "This made the stranger mysterious." The word *how* is used in three of the questions and is inherent in the word *describe* in (b).

The following answers were judged satisfactory.

> Sandburg uses five details to present an appealing picture of Abraham Lincoln in his essay.
>
> Lincoln was a great man and a great president. He felt the responsibility of his office strongly, and yet his busy duties never stopped him from doing some personal favour. This neighbourly, kind attitude of his is shown in the incident at Gettysburg. A mother came to ask Lincoln for one of her sons from the army to help her earn a living. Lincoln issued the release and gave specific orders as to how she could get to her son. When she came back for her second son he repeated the words,"I have two, and you have none", and issued a second release.
>
> To emphasize the affection and respect people had for Lincoln, Sandburg shows the picture of the woman smoothing his hair, and of Lincoln, deeply moved, leaving the room with the sound of the woman's gratitude in his ears.
>
> At the dedication of the cemetery, Sandburg gives details of Everett's speech to contrast with Lincoln's address and further present his greatness and simplicity. Everett spoke for over two hours in long flowery phrases. It was the climax of his oratorical career. Lincoln's speech lasted for five minutes and he delivered the ten sentences in a simple, clear voice.
>
> The substance of these speeches, when contrasted, further exemplifies Lincoln's good character. Everett called the Civil War the brightest page of American history, while Lincoln easily and concisely got to the core of the dedication by reminding the great audience that it was for them, the living,

to be dedicated to the fight for freedom for which the dead had made a full sacrifice.

This speech shows another appealing characteristic. Lincoln had high principles; he believed in "the great American Experiment" and believed that this freedom was worth fighting for. His speech "incarnated . . . epitomized . . . and declaimed" his ideals before a war-ravaged country.

Lastly, Sandburg changes the scene from the general to the particular. He shows the great trust and love the people "in many a cottage over the land" have for their president, saying that the young boys who would never return to ask "What time is it?" had gone off to a mysterious battle; but, since Lincoln had praised their efforts and used their sacrifice to spur the living, they were comforted.

By these five details then, Sandburg presents the appealing picture of a man, great but humble, of high office but simple and true compassion for all men regardless of their side in the war.

(b) Leacock uses mock heroic or exaggeration technique to ridicule the importance that the people of Mariposa attach to the events of excursion day.

The first example of this is the comparison of the Carnival of Venice and the Delhi Durbar to excursion day in Mariposa. It is the equivalent of comparing the Mardi Gras to a local fair. Ridiculous!

The people are singing O Canada. It is beautiful. It is marvellous. It is also ridiculous to compare this singing with the choirs of the great cathedrals of Europe; nevertheless, Leacock does, and so provides humor for the reader.

The boat which they use is the Mariposa Belle. Leacock exaggerates when he compares it to the Lusitania, which was one of the greatest ships afloat at that time.

Lake Wissanotti is without doubt a beautiful lake and the surrounding area is wonderful, but it is an exaggeation to compare it with the Swiss Alps.

The sinking of the ship is the epitome of exaggeration. He has explained that the water is about five feet deep, and yet he goes to great lengths to warn us of the dangers and perils involved. Apparently this was a common occurrence and therefore, we conclude that Leacock is once more ridiculing the people by exaggerating the terrible risks. Also the people are not frightened. Some of them even complain about the incident as an outrage.

(c) The stranger arrives at Swetman's house on a dark night at a very late hour. He is dressed in cavalry accoutrements and is covered with mud although there has been no rain in the district. Upon being asked if he were one of Monmouth's men he answered, "He that asks no questions will hear no lies from me." His entrance is therefore full of mystery.

The stranger asked Swetman for some of his yeoman's clothes in exchange for those he wore. He was anxious to hide all difference between himself and the family. He offerd to fetch water from the spring and to eat from the trenchers.

Swetman heard news that there had been a battle on the moors to the north in which the Duke of Monmouth had been beaten. The stranger hopes the victory will be to the right in the end, no matter what the issue now.

Swetman feels sure that the stranger had come from that very battle, but the stranger says that he is in dire trouble and can refuse Swetman nothing. His questions are therefore unfair.

Upon his departure the stranger asks that he be allowed to keep the clothes which Swetman had given him. When Swetman says that the clothes were to be used for a scarecrow the stranger says that they become his sorry fortune. He tells Swetman to keep his clothes. The gold coins would betray him if he were taken. He explained to Swetman that the sword had belonged to his grandfather and was very valuable. On examining the sword, Swetman sees the rose and plume of the Prince of Wales and a picture of the first King Charles. He is extremely unsure of the identity of the stranger. .

The stranger returned mysteriously one night in order to get his equipment. Swetman hears later that the Duke had been executed two days before this event. Thus the stranger is made mysterous, and an eerie atmosphere pervades the story.

(d) G. Gardiner considers that America is full of active, competitive people. In his invitation, his friend calls young Americans "young barbarians". This sets the keynote for the whole essay. The long sentences in which Gardiner describes the player's trip to Princeton expresses something of the frantic hustle and bustle of the America. "It looked like Derby Day at the Pennsylvania terminus . . . fur coated men and women . . . filled trains dipped under the Hudson . . . rolled over brown New Jersey countryside." The verbals convey this hustle and bustle.

The actions of the people after they reached Princeton are those of gay people who have perhaps a hidden seriousness in their desire to see old "haunts." "Such hurryings and scurryings" indicates the frantic fun in their movements.

Gardiner compares the stadium to the Roman forum "circular walls . . . antiquity" and continues this metaphor by describing the players as "gladiators". The connotation from the Roman idea is one of seriousness. He also compares them to soldiers marching to war. War is serious and a comparison shows that Gardiner sees some of its reactions in the people about him.

The cheerleaders, "gesticulating on the Greensward" illustrates some of the fun that young Americans have. They frantically "leap, wave, rush up and down the line in an effort to encourage their team." The gyrations of their limbs indicate almost the fury of animals. Gardiner indicated that Americans consider football almost a ritual. "They leapt out and led us in a psalm of victory." The seriousness in the comparison in brought out by the connotation of "psalm" and yet when it is one of "victory" it shows the fun and gaiety of the young people.

Thus, by picturing the young people as "barbarians" rushing to visit old "haunts", marching into the stadium as soldiers unto the battlefield, "gesticulating on the Greensward" and singing psalms of victory, the author presents the American character as a mixture of "gravity and gaiety, frantic fun, and frantic fury."

Question 3

This question was marked more subjectively than the other questions, though not, of course, purely intuitively. Marks were given for the choice of and adherence to valid themes arising from the question; for the organization of the answer; for the use of adequate relevant details as illustration; and

for style or expression. Students were expected to write a unified essay comparing the representation of life in the two novels and using as subheadings the two topics suggested in the question—that is, the attitude of the main character in each novel to setbacks encountered, and the degree to which each achieved his goal. Allowance was made for the fact that the only warning students had that the answer was to be in essay form was the suggestion that 30 minutes be spent on the question. Most students, however, did write and even plan essay answers, which should be expected from their practice during the year in writing literary essays and other essay-type answers.

Many students ignored the statement to be discussed—that in these novels life is represented as a voyage toward a goal—after restating it in the first paragraph. Others did not refer to the statement at all, thus missing the main point of the question. They seemed to see no meaning in the novels beyond the purely literal.

Comparison again proved difficult for many students, who dealt first with one novel and then with the other, relating them to each other only mechanically if at all. A few put their answer in two colums on the page, one side for *Youth* and one for *The Old Man and the Sea.* Thus they implied a comparison without stating it. Such a procedure is not considered satisfactory from the point of view either of content or of style.

There were also many students who retold each story, giving much unnecessary detail, and only accidentally including material relevant to the question asked.

Since a question such as this one will probably be asked again on any of the material on the course, it would be useful for teachers to stress to students that in answering such questions they attempt to identify and answer the question asked; that they make any required comparisons explicitly throughout the answer; and that they use only as many details as are necessary to cover the material and prove their theses, avoiding paraphrase.

There were, of course, many satisfactory answers; the following is one of the answers which received full marks.

THE OLD MAN AND THE SEA, AND YOUTH

In both these works life is represented as a voyage towards a goal. Each, of course, has an outward goal in accordance with its plot. In *The Old Man And the Sea* (which shall be referred to as Old Man) it is to go out far enough to catch a big fish. In Youth it is Marlow's ambition to see the far East, and as another goal in the plot, the goal of Captain Beard, to get the lumbering Judea to the East. The inward goals of the main characters are the same: each one wishes to prove himself. For Marlow in his youth it occurs because he is just starting out and must feel himself a man; for Santiago, in his old age, it occurs because he must reaffirm his manhood anew each time he goes out to sea. This then is the voyage of our lives towards a goal; to prove ourselves for the first time and then again each time an obstacle occurs. We have setbacks, but if we face them with courage, strength and hope, we may eventually reach our goals in life.

For a great deal of the plot the attitudes of Marlow and Santiago are the same. Marlow has just come out of a crack Australian clipper onto the *Judea,* the "Do or Die" *Judea.* He does not feel upset nor does he feel cheated. He feels it is a good place to prove himself in his first really responsible job as second mate. He goes on to face two gales, a fire, and other minor setbacks (bumping into steamers, rats leaving the ship), but he remains undaunted. His romanticism does not leave him. In fact it is heightened by getting to the East first, in his small boat.

Santiago, too, stays with his fish and pits against him all his years of skill and trickery; he cuts himself, his hand cramps, his back hurts, he is without help; but he brings that fish in. He knows that he is only better than the fish through luck and trickery. He feels his place in nature and knows he kills because he was born to be a fisherman but he kills the best way he knows. He says, "A man may be destroyed but not defeated" and "A man is not made for defeat." The sharks take his fish but they cannot defeat him inside. Outwardly, yes. When the pack of sharks swarm on him in the night and all his tools are gone, Hemingway tells us that he knew now that he was beaten. Santiago has resolution, humility and courage. He encounters his setbacks like a man and shoulders them like a man as he does his mast. When he finally comes in with the skeleton of his "big fish" he bears them perhaps as Christ shouldered his cross.

There is a difference in their attitudes however, that can best be explained by the difference in their ages. Santiago places all his faith in his skill as a fisherman—a skill which time has perfected. Marlow is young. He has skill enough but not the intutition which comes with age. After the fire Marlow is glad to have it all over with, but Mahon and Beard know; they go about poking in ventilators and the next day an explosion occurs. Marlow thinks that because he is young and strong and wants to prove himself, these will be enough for him. Santiago knows the value of skill and patience.

Marlow achieves his outward goal; he reaches the East. He has also proven himself. "I did not know how good a man I was until then". The *Judea,* of course, goes down at sea and the men must abandon her.

Santiago does not in the strictest sense reach his outward goal because the sharks destroy his fish. But he has proven himself; he has brought that fish in by himself and the sharks, perhaps symbolizing the malevolent law of nature, take it away from him.

Thus each has a goal which represents life: to prove himself. And each, though he faces setbacks, reaches in some measure this goal though the outward success of each differs.

Macbeth

Candidates' answers to the Macbeth questions revealed several areas of weakness in the stiudy of Shakespeare.

The inability of many candidates to quote aptly or accurately would seem to indicate that greater emphasis may be placed up *significant* textual analysis. Memorization of key passages could perhaps be more widely stressed in senior grades.

Question 4

(a) With specific references to Shakespeare's play Macbeth, indicate Macbeth's motives for the murder of (i) Duncan, (ii) Banquo, and (iii) Lady Macduff. (Give two motives for each murder.)

(b) In this play Macbeth behaves unnaturally in violating the human virtues of friendship and trust.

(i) Identify three characters who exemplify each or both of these virtues by their speech and actions, illustrating your answer by referring to one specific scene in which each character appears.

(ii) Describe, with specific references to the play, three occasions on which the unnatural behaviour of Nature emphasizes the unnatural actions of Macbeth.

Some candidates seemed confused by the significance of the word "motives in question 4 (a). Careful review of literary terms and some study of terms used in questioning should prove most helpful.

Many marks were lost by candidates who indicated motives for Macbeth's murders but failed to substantiate these motives with illustrative detail.

The following answer, which received full marks, reveals clear organization and paragraphing, and considerable skill in the weaving of pertinent quotations into the structure of the answer.

> Macbeth's motives for the murder of all three of his principal victims are sordid ones. Macbeth's murder of Duncan is brought on by his overwhelming desire to become king; although he realizes that "if chance will have me king" then "chance will crown me without my stir", nevertheless, when he learns that Malcolm has been made heir to the throne, Macbeth's "vaulting ambition" takes hold of his mind once again.
>
> Lady Macbeth's biting tongue also provides her husband with a motive for murder. She threatens to withdraw her love for him unless he can "screw" his "courage to the sticking place". In order to satisfy both his wife's desire and his own ambition, Macbeth agrees to "bend up each corporal agent to this terrible feat".
>
> The murder of Banquo is a result of both fear and once again ambition on the part of Macbeth. He fears that Banquo will discover who killed Duncan and will take steps to avenge the old king... Macbeth himself admits that his "fears in Banquo stick deep". Macbeth's ambition to become father to a line of kings also prompts him to destroy Banquo. The witches promised Banquo that he would be father to many kings and the ambition of Macbeth cannot stand to see its dreams thwarted even by such a good friend as Banquo.
>
> The murder of Lady Macduff is motivated primarily by fear, but also is the result of pure evil which has control of Macbeth. Macbeth, listening to the prophecies of the apparitions, has been told to "Beware Macduff" and it is in an effort to destroy Macduff and everything connected to him that Macbeth, in his fear, has Lady Macduff murdered. The pure evil which has overtaken Macbeth must also share the blame. Macbeth no longer thinks rationally. He thinks that "Things bad begun, make good themselves by ill." When he happens to think of murdering Lady Macduff and her household, it only remains for "the firstlings of my heart" to become "the firstlings of my hand."

(b) (i) In attempting to answer 4 (b) (i) many candidates revealed the need of training in the technique of reading and interpreting examination questions correctly. One may argue that questions could be expressed more

simply, but the fact remains that candidates for University entrance must possess some degree of understanding of the subtleties in denotation and connotation of language.

Note the organization and paragraphing of the following answer which received full marks:

> Duncan reveals the qualities of trust and friendship in his visit at the castle of Macbeth at Inverness. He is completely taken in by the superficial cordiality of his greeting and shows his trust of "our honoured hostess". "Give me your hand; Conduct me to mine host; we love him highly". Such are the unsuspecting words of Duncan.
>
> Banquo's warning against the too complete acceptance of the witches' prophecies stems from a feeling of true friendship. Ross has just told Macbeth of his newly acquired title of Thane of Cawdor. The witches' prophecy is thus far fulfilled. Banquo warns Macbeth that "The instruments of darkness" often encourage us by "honest trifles" to betray us "in deepest consequence."
>
> When Macduff rushes to England to join Malcolm, his reception is at first a guarded one. Malcolm tests him by attributing many faults to himself. Macduff's trust in the man he considers the lawful heir to the Scottish throne is severely tested. Once Malcolm is satisfied of Macduff's honesty he has no hesitation in putting complete confidence in Macduff's integrity and loyalty.

(b) (ii) In answering this question most candidates were able to select three instances of the unnatural behaviour of Nature but reavealed some weakness in the accurate location of the scenes.

Most costly, however, in terms of lost marks was the failure in a surprisingly large number of answers to indicate which specific unnatural action of Macbeth was being emphasized and *how* it was emphasized in each instance by Nature.

The following answer was awarded full marks:

> Macbeth is afraid to look at what he has done or will do—"Stars hide your fires. Let not light see my deep and black desires." On the night of the murder the stars do not shine. Nature has complied with his wish.
>
> After the murder of Duncan, his horses, the minions of their race (cf. Macbeth—valour's Minion") attacked each other. These animals turned on their own kind, as did Macbeth. (Nature here is in animal nature, to show the unnatural acts of human nature.)
>
> On the day or so before Macbeth's coronation, a hawk was killed by an owl, whose prey generally is mice. Thus, animal nature portrays the unnatural attack of Macbeth on his king.

Question 5

(a) In "Ode to a Nightingale" (Keats), and "Seascape" (Young), the real world is contrasted with another, an imagined world.

(i) Choose one of these poems and state briefly two differences between the real and the imagined world, giving specific details from the poem which make these differences clear.

(ii) Describe the final attitude to the real world expressed in the poem.

OR

(b) In each of the following poems, the title becomes the central symbol: "Richard Cory" (Robinson); "The Road Not Taken" (Frost); "The Prize Cat" (Pratt).

(i) Select one of these poems and state the theme briefly.

(ii) With three specific references to the poem selected, show how the central symbol is used to convey this theme.

The candidate had a choice of five poems in this question. Many however answered questions on both the poems in (a) or all three in (b). In (a), the candidate often gave specific details from the poem selected before, or without, stating the differences these were supposed to be illustrating. Without stated differences the details supplied were of course valueless. Sometimes, however, the details were sufficiently well chosen to imply a possible difference between the two worlds. For example, if "youth . . . dies" were paired with "thou wast not born for death", it was felt that a difference had been established, but the quotations employed to establish the difference could not then be used as illustrative details. Many candidates contented themselves with a liberal sprinkling of unselected quotations and an inaccurate use of such phrases as "on the other hand." In the answers to both the Nightingale ode and "Seascape", it was painfully obvious that many candidates had not even tried to do what they were asked to do.

Part (ii) of (a) was usually better answered than (i), but here again answers were often found that ran the two parts together.

The poems in (b) were rather better treated, but many students seemed unaware of the meaning of such terms as *theme* and *symbol.*

Theme was intended to refer to the general idea, of which the poem was a particular illustration. *Briefly* was another term often disregarded. Many candidates wrote lengthy paraphrases of the poems selected, and seemed satisfied that these stated the theme briefly. Too many resorted to worn cliches, without giving any evidence that they understood what they meant.

Part (ii) of 5 (b) was too often answered by giving three references to the poem, but making no attempt to relate these to the central symbol and the theme. The fact that the word, *symbol,* was used in the question should have indicated to the candidate that the poems were considered to have a much wider application than the particular incident. To many, however, "Richard Cory" was a poem about someone called Richard Cory, and no attempt was made to go beyond that.

It might be noted here that when a student is asked to give three references, it would be a very good practice, leading to a better and more complete answer, if he were to make each reference the subject of a separate

paragraph. He should also learn how to make a quotation—with quotation marks at both ends—part of the structure of his sentence.

The following answers received full marks.

5 (a) (i) In "Ode to a Nightingale", the differences between the real world and Keats' imaginary world are shown. Keats pictures the imaginary as a place of happiness in contrast to the careworn real world. This happiness is stressed by such phrases as "thy happy lot" and "being too happy in thy happiness". The care of the real world is stressed by "the weariness, the fever and the fret" and "my sole self" and "forlorn".

The unreal world Keats imagines is an eternal one. This is stressed by the references to the olden-day "emperor and clown" and the Biblical reference to "Ruth who stood in tears amid the alien corn". These people of olden times heard the song of the nightingale just as Keats has, and after Keats is dead,

"Still wouldst thou sing and I have ears in vain."

The real world, on the other hand, is one of short duration: Such phrases as:

"And youth grows pale, and spectre-thin and dies,"

and

"Where Beauty cannot keep her lustrous eyes
Or new Love pine at them beyond tomorrow."

stress the short duration of real life. The contrast which Keats feels between the real and imagined life is shown by these two illustrations.

(ii) The poet feels a certain discontent with the real world at the end of the poem. This is shown by:

"Forlorn, the very word is like a bell
To toll me back from thee to my sole self."

But this discontent is alleviated by his realization that the nightingale, too, cannot always sing beautifully. The phrase "plaintive anthem fades" suggests this. However his regret at leaving the imaginary world and his discontent with the real world are stressed by

"Adieu, adieu, the fancy cannot cheat so well
As it is feigned to do, deceiving elf."

Thus at the end of the poem Keats is still discontented with the real world but slightly resigned. "Still stream" suggests this resignation.

5 (a) (i) In "Seascape", the real world above the water is contrasted with the imaginary world below the surface. Above, there is considerable noise such as "plunging pistons" and "jangling telegraph", while below the water there is a great silence as the body slides noiselessly past the empurpled bellies of sharks on its way to the ocean floor.

The other passengers are clustered about on the deck to watch the burial at sea with the captain performing the ceremony. The man was very poor and had to travel steerage. Below the surface, he has gone to join the men and women who have been drowned. He now has a vast fortune—the rich cargoes

of all the sunken vessels. He will stay there "till the sea shall give up her dead".

(ii) The concluding attitude is that life goes on—a person dies, but life goes on.

5 (b) (i) The theme of "Richard Cory" is that outward appearances may be deceptive. It is the inward happiness of man that is of true importance.

(ii) The first stanza of the poem describes Richard Cory as a "gentleman from sole to crown", "clean favoured, imperially slim". Through this description we are acquainted with a symbol of excellence. By his appearance Cory symbolizes the person who had attained his goal in life.

The second stanza adds to the image created in the first by stating that Cory was "richer than a king". Not only then, is Cory the perfect gentleman but he also has wealth which many people count as more valuable than happiness.

At the conclusion of the poem Cory "one summer night went home and put a bullet through his head." Finally, we see that by all appearances Richard Cory is and has all that could be desired but lacks the inward happiness and pleasure in life that makes life worth living.

5 (b) (i) In Frost's "The Road Not Taken", the central theme is that in life we are forced to choose between two possible futures and having chosen one, we cannot come back to take the other.

(ii) In the poem, Frost stands at a point where "Two roads diverged in a yellow wood." This corresponds in life to a point where one must make a decision which will greatly affect his future. The poem continues,

"Long I stood,
And looked down one as far as I could,
To where it bent in the undergrowth
And took the other."

This illustrates that man reviews his future as he thinks it might occur if he took this road or that. Then, having pondered his future, he takes the road which appears to him to have the better future.

The fact that, having once chosen his future, man cannot return to choose the other possibility shown by the poem in "Knowing how way leads on to way, I knew that I would never go back".

5 (b) (i) The Prize Cat has as its theme the idea that although man has come a long way from his primitive state and indeed is now called civilized, when he gets the chance he turns to his primitive instincts instead of using his new-found culture.

(b) (ii) The cat, which is the central figure, has won prizes for her culture and grace and the author describes thoroughly the beauty of the cat. The cat here represents the human civilization which is also supposed to be noted for its culture and grace. The author thinks back to the cat's past and notes that she has come a long way from the jungle leopards that her ancestors were and also notes how time seems to have weakened the wild strains of her blood. Relating this to the theme we see that the author meant that the human race has come a long way from its jungle state and that our cruel blood has been mellowed by time.

As Pratt watches the cat move gracefully through the grass he is astounded to suddenly see the cat leap at a fluttering bird and catch it "on the wing". The author then realizes that for all its grace and seeming beauty, the cat is really no better than were her primitive ancestors. In keeping with the theme, Pratt sees the cat's place taken by the Italians as representative of humanity. Pratt says that he felt he could hear the cry of an "Abyssinian child" which may make reference to the bombing of Abyssinia by Italy. Thus Pratt realizes that for all the grace and beauty of the human race, it is still no better than its ancestors.

Question 6

(a) Describe briefly Chaucer's attitudes, in the "Prologue to the Canterbury Tales," to either the Wif of Bathe or the Squire. Give three details from the description of this character which show these attitudes.

Candidates were expected to point out two aspects of Chaucer's attitude toward the character selected, the one friendly, the other satiric. These attitudes were to be described; that is, indication given of what sort of thing about the Squire or the Wif appealed to Chaucer or was the reason for his satire. No marks were given for a character sketch which did not involve a clear statement of the narrator's attitude to the character.

Often an answer beginning with the flat statement that Chaucer adopted *no* attitude of either condemnation or praise at all was able to earn up to 7 or 8 marks provided that the student went on to point out that Chaucer was aware of these people's foibles and weaknesses, but tolerant of them.

The following answers received 8 marks.

Chaucer enjoyed the Wif of Bathe and he thought she was great fun. She was the outgoing, amiable sort of person that Chaucer enjoyed. The only serious fault she had, Chaucer felt, was her sin of pride. We see Chaucer's attitude towards her pride when he describes her wanting to be the first in line at the altar at church. He tells us that she was "quite out of sorts" if she wasn't. Chaucer's admiration of her friendly outgoing nature we see in the words, "and well she could of that old art dance". We can almost see him winking his eye. His description of her long red leggings and the quantity of her headdress is humorous. It also is evidence of her brassy nature which Chaucer enjoyed.

Chaucer admires the Squire for his liveliness, but is amused by his affectations. He described the youth's hair, curly as though "laid in presse". He mentions his clothes as being "embroidered like a mead". He is amused by these affectations of glamour which the Squire has put on to amuse the ladies. Chaucer also describes the cheerfulness of the Squire. He says that the youth was singing, fluting all day, and that he was clever at making up songs and words. Thus Chaucer reveals his admiration of the *Joie de vivre* of the Squire.

(b) In "The Death of the Hired Man" (Frost), Mary and Warren have widely differing opinions of Silas. With specific references to the poem, show the difference in their opinion by describing how each of them reacts to two of Silas's actions.

6 (b) Most candidates recognized that there was an answer that ought to be set up in two paragraphs, one for each action of Silas selected.

It was expected that the *reactions* in each case be given with some precision. It was not sufficient merely to say that Mary's reaction to Silas' argu-

ments with Harold Wilson was one of sympathy; the student was expected to say that she sympathized because she knew what it was to "think of the right thing to say too late."

The following answer received 8 marks.

> In "The Death of the Hired Man" Mary and Warren have widely differing opinions of Silas. When Silas returns it is with a promise to ditch the meadow. Warren regards this as the usual feeble excuse for returning to them. He makes Mary admit that he (Silas) offered the expected proposal as Silas' way of saving face. She questions Warren with, "What would you have him say?"
>
> Another example of their differing opinions of Silas is seen in their reaction to Silas' coming to their home instead of to his brother's. Warren exclaims that it is only thirteen miles to his brother's house and that Silas had probably walked that far already. He thinks that as kinfolk, Silas' brother would be duty bound to accept the old man and that Silas belongs there. Mary realizes that Silas is again saving face. Silas' family were probably ashamed because he was a drifter and never amounted to much. Silas wouldn't want to embarrass them or to return to them under the conditions of being obligated to them for their kindness.

Question 7

THE HARBOR

Passing through huddled and ugly walls,
By doorways where women haggard
Looked from their hunger-deep eyes,
Haunted with shadows of hunger-hands,
Out from huddled and ugly walls,
I came sudden, at the city's edge,
On a blue burst of lake—
Long lake waves breaking under the sun
On a spray-flung curve of shore;
And a fluttering storm of gulls,
Masses of great gray wings
And flying white bellies
Veering and wheeling free in the open.

—Carl Sandburg.

(a) Describe briefly the mood or tone of lines 1-6, and the different mood or tone of lines 7-13.

(b) Give two descriptive details from line 1-6 and two from line 7-13 which help create this change in mood or tone.

(c) Explain briefly how the title contributes to an understanding of the poem.

(d) Discuss the effect of the variations in the length of line in this peom, illustrating your answer by specific references to the poem itself.

Candidates seemed to find it easier than usual to attain a respectable mark on the sight poem. Marks above ten were frequent. The sight poem remains a valuable criterion of a student's level of literary appreciation, and sight passages should continue to occupy a prominent place in the secondary school literature curriculum.

(a) Many candidates demonstrated that they had begun answering Question 7 before reading it all through, by providing (b) material in their answers to (a). Sometimes these candidates failed to restate this material in their answers to (b) and hence lost marks. The structure of the question invited four key words, two from each section of the poem, indicating mood or tone and most students answered it accordingly. Moods or tones cited from one section were expected to conflict with those from the other section in order to earn marks. Mood or tone, which reflects the attitude of the poet, could not be described by one word or imprecisely.

(b) Most candidates earned full marks here. Key references words or phrases, quoted exactly from either section of the poem, were found, without difficulty, and awarded one mark each. Paraphrases were not accepted. Some candidates failed to notice the word "descriptive" in the question and quoted words such as "city" and "lake". Technical devices, like alliteration, were admitted as descriptive details since in most cases they were embodied in the required key words or phrases.

(c) A correct answer was expected to centre on the value of the title in explaining the contrast within the poem, the symbolism or irony suggested by the harbour or the unity which the title, "Harbor", produces. A correct effect of the title briefly stated earned one mark, while the second mark was given for an adequate explanation of how this effect contributed to an understanding of the poem. Poorer answers merely credited the title with achieving what a reading of the poem would normally achieve. The connotations, stated by these answers, were those suggested by the poem and not by the word "harbor" alone.

(d) Candidates to earn marks for illustrations of the variations mentioned, were expected to provide specific references to both long and short lines. It was not enough to say that the lines in the first section of the poem are longer than those in the second section, especially since such a statement is not strictly true. Markers had available the line lengths, calculated both by stresses and by syllables. Many students referred to lines as sentences and showed little or no ability in scansion. Others tended to give the effect of words or sounds rather than of variations in the lengths of lines. Fanciful effects, such as comparing long lines to peninsula and short lines to bays were not accepted. Similarly such effects as "the short line eleven made me think of birds" were not awarded marks.

The following answer received full marks.

> (a) The mood in the first six lines is one of darkness, oppression, confinement and particularly of the hunger suffered in city slums. The next seven lines, however, change the mood to one of release. While we felt confined in the first six lines, we now feel free and we delight in the vastness and the brightness of the new surroundings.
>
> (b) The details "huddled" and "haunted with shadows" help express the feeling of darkness and oppression contrasted with the light, life, and vastness of "free in the open" and "Breaking under the sun".

(c) *The Harbor* prompts a picture of the extremities of a city where waves rush onto the shores. Here, too, are the outskirts of the city inhabited by the poor, the wretched. Thus, while a harbour conveys the impression of the clean, free majesty of the sea, it also suggests the dirt and squalor of the dwellings. Thus the people are imprisoned in the harbour, so close to freshness and freedom. The title prepares us mentally for reading the poem.

(d) The first six lines are all somewhat uniformly long, giving us the impression of no variation in the dullness and wretchedness of the slum. There is no variation; there is regularity in the drabness. Line six gives a warning with the word "sudden" and line seven is very short, expressing the surprise and wonder at the contrast of the lake with the slum. Line eight is again long and graceful, conveying the movement of the long lake waves. The lines after that become shorter and shorter, giving variation and movement appropriate to the gull's flight. The final line again is long, describing the flight and gliding of the birds. In lines one to six, then, we have the regularity in describing the ugly walls but in lines seven to thirteen, there is almost a wave-like arrangement of line length, giving us movement and freedom, after lines one to six had expressed relative immobility.

ENGLISH COMPOSITION

Although the 1962 answer papers in English Composition continued the all-to-common pattern of mediocrity of thought and gracelessness of expression characteristic of many of our students, on the other hand, this pattern was relieved by an unusual abundance of sparkling essays. It is cheering to note that there are young people who have caught a glimpse of something that can raise them from the dull commonplaces that are fed to them by the leaders of our entertainment, social, and political scene.

The marking of the essays (Question 1) was complicated by the failure of many students to read the topics carefully, a failure that resulted frequently in irrelevancy. In addition there were at least two instances of outright plagiarism. Students should be warned against the very serious consequences of irrelevancy and plagiarism and the dangers implicit in the attempt to rehash previously written essays.

The following comments on the Grade 13 examination of 1962 may be useful to teachers of this subject. The allotment of marks and the methods of marking used in this examination will not necessarily apply to future examinations.

The marks assigned to the various parts of the paper were as follows:

1.		The Essay	60 marks
2.	(a)	1 mark for each of 10 points	10 marks
	(b)	2 marks for the tone, 2 marks for each of two means identified and illustrated	6 marks
	(c)	Explanation of the function of sentence 5	3 marks
	(d)	Effectiveness of sentence 6 as a final sentence	4 marks
	(e)	Alliteration	4 marks
	(f)	Criticism of the style of sentence 4	5 marks
	(g)	Use of the semicolon in (3), and of the colon in (5)	4 marks
	(h)	Definition of words	4 marks
		Total for Question 2	40 marks

Question 1. The Essay—60 marks.

A. Standards

The following were, in part, the instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.

3. Prejudice should not influence judgment of the essay.
4. Serious irrelevance may cause the candidate to fail.
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.
8. For serious plagiarism an essay shall be graded zero.

B. Grading

The procedure in grading was as follows.

The essay was read at first without regard for major and minor errors. This first reading determined whether merits such as unity, relevance, coherence, interesting material, sentence variety, effective rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

(a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects. The defects may be in content as well as in style.

(b) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. Failures (below 30)

Unless there are compensating merits, three major errors of different types, many examples of a single major error, frequent minor errors of different types, or a combination of the above errors, should put the essay below fifty per cent. (30 marks). Very defective essays should be marked below forty per cent. (20 marks).

2. Credit (30-35)

The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. Honours

In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

(a) *Third Class (36-39)*

The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the vitality of the second-class essay.

(b) *Second Class (40-44)*

The second-class essay has merit in content or style, and is competently handled and interesting.

(c) *First Class (45-60)*

The first-class essay has definite merit in content and style. A thoughtful essay written in a plain, straightforward style shall be given First Class Honours. An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

The Low First (45-50 marks, 75-84%
The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The candidate has something to say and shows definite ability in expressing himself.

The Middle First (51-54 marks, 85-90%)
The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)
The High First is distinguished. It has marked individuality or maturity in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.

2. (a) Unjustified shifts in *tense*; e.g., present—past or present—past—present (single example a minor error; two isolated examples minor errors. If the shift is repeated in consecutive, or almost consecutive, sentences, e.g., present—past—present—past, count as a major error; or if entire paragraphs switch tenses, count as a major error or if *three* isolated examples occur count as a major error.

(b) Unjustified shifts in person and number of pronouns: e.g., he - I - he (minor error, he - we - you - they (major error). An isolated instance of change of tense is a minor error; an isolated instance of one change in person or number is a minor error.

3. Dangling or misrelated participles or gerunds or infinitives or elliptical clauses. For example:

   He died in 1793, making him fifty years old.
   Entering the room, his eye was struck by a large picture.
   To keep the bicycle running well, it should be oiled frequently.
   When fifty years old, the boy lost his father.

   Note that "considering," "regarding", "concerning", etc. may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one. Do not penalize such statements as the following:
   Talking of elections, who will win this year?
   Allowing for exceptions, the rule may stand.
   Twelve men were saved, not counting the dog.

4. Failure to make the verb agree with the subject.

5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. (The use of the plural pronoun after "everybody", "anybody", "anyone", is considered only a minor error.)

6. (a) Use of pronouns without a recognizable antecedent; e.g. (1), July 14th is a national holiday in France; they always celebrate it very elaborately; or e.g. (2), the private saluted the lieutenant, which he returned. (In certain cases the antecedent may be an an idea rather than a single word).
   (b) The ambiguous use of which as a minor error. See minor errors 2(b).

7. Illiteracies

   (a) In diction: "anyways", "anywheres", "a long ways", "irregardless", " & etc." (A single example is a minor error).

   (b) Verb forms such as "would of taken", "done" for "did".

   (c) Faulty use of double negatives; e.g., I did not get no work done.

   (d) Adjectives used for adverbs; e.g., "real" for "really" . . . except where used for special effect.

   (Note that "slow" may sometimes be used as an adverb, e.g. "Drive slow".

   (e) Errors in case, such as "between you and I".

   (f) Two glaring misuses of words; e.g., lie, lay, sit, sat.

8. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, except when used for effect. This includes the misuse of a semicolon resulting in a sentence fragment; e.g., They called out to me; when they entered the room.

(b) Incoherent or ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

(i)
Faulty subordination: I was just about to enter the old house when I heard an unearthly scream.

(ii)
Faulty co-ordination; a confusing combination of assertive and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who" clauses such as:

The day was delightfully cool, and which seemed ideal for our trip.

(iii)
"Cat and dog" sentences exhibiting serious lack of unity. Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses used in place of noun clauses:

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.
The reason is because it is dark.

Accepted: The time when I come in is my business.
That is the house where I live.

(e) Comma Splice:

Major error: Father and mother went shopping, father worked in the market.

(f) Failure to use the correct punctuation between two principal clauses not otherwise co-ordinated; e.g., He walked down the street he was a policeman.

(g) "Hence", "therefore", "moreover", "thus", "so", "yet", "then" used connecting words between clauses and not preceded by the proper mark of punctuation, the semicolon.

(h) Faulty parallelism involving sentence structure; e.g., One must learn not only to give orders but also if one can take orders.

(i) Sentences which cannot be analysed.

D. Examples of Minor Errors

1. Confusion in the use of words—misuse of words.

   (a) A single example of any confusion or misuse; e.g., affect, effect; accept, except.

   (b) "So" for "very" except in conversation or in informal writing.

   (c) "So" for "so that". He went home so he could study.

2. (a) Vague use of pronouns, especially "it", e.g., It says in the paper that we are going to have rain.

   (b) Ambiguous use of "which"; e.g., He bought the book that was in the store which was very old.

3. (a) "Due to" used adverbially; e.g., Due to lack of study, he failed in his examinations.

   (b) "Like" used as a conjunction. The use of like as a conjunction is a solecism. e.g., He did like he said he would. They sang like they had never sung before.

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone".

5. Misplaced or confused correlatives not involving sentence structure; e.g., He not only came to sing but also to play.

6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than a tonic.

7. Faulty parallelism not involving sentence structure, e.g., He likes swimming, skating, and to ski.

8. Unidiomatic use of a preposition; e.g., He came in the room.

9. Misplaced modifers e.g., He read the message on the paper with a frown.

10. Single example of shift in tense, person, or number.

11. Frequent unnecessary use of the passive voice or needless shifting from active to passive.

12. Common abbreviations, such as they're and the ampersand (&) are penalized once.

13. Improper syllabification is a minor error.

14. Faulty punctuation, is not a major error, including periods omitted at the end of sentences. See *Major Errors* 8(a).

15. Unnecessary capitalization.

16. Nouns and pronouns preceding the gerund should be in the possessive case. e.g., (There is nothing to be said against *his* doing that.)

E. General Comments

Some of the common reasons for failure were the following:

1. Insufficient knowledge of topics offered—the result of narrow interests and thin reading background.

2. Complete lack of practical knowledge of English grammar.

3. Complete ignorance of English diction.

4. Insufficient time—students need practice in writing to time.

5. Candidates need to learn to organize—draw up a plan before beginning to write. Most candidates cannot afford to take time to write the entire essay in rough and then to recopy it.

6. Candidates need to be advised that the essay is a test of ability to use *literate* English.

7. Serious defects in content, such as repetitious thought, immaturity of thought, or mawkish sentimentality, were deemed reasons for failure even if the essay created an overall impression of unity and relevance.

NOTE 1—SERIOUS IRRELEVANCE AND OUTRIGHT PLAGIARISM ARE HEAVILY PENALIZED.

NOTE 2—Candidates should be warned of the serious penalties entailed by committing major errors, by failing to organize in suitable paragraphs the topic chosen, by taking liberties in twisting the topic into channels more in keeping with the candidate's interests, or by adopting a flamboyant, gushing, undisciplined style.

F. The Essay Topics

(a) The problem of a divided Berlin.

The essay on an historical subject is always a popular one, but while many students had adequate material for this topic, they showed a common weakness: the inability to organize masses of material into an interesting essay.

(b) A novel or play brings to us a heightened realization of human motives and behaviour (an exposition with illustrations).

There were some first-rate essays on this topic. However, irrelevance was a serious problem, for many students used the topic as an excuse to write a mere summary of *Macbeth* or *The Old Man and the Sea.* Students should be warned against this danger since their essays suffered severe penalties for irrelevance.

(c) Some aspects of space travel.

There were very few good essays on this topic. Many students wrote dull accounts of the various orbital flights or indulged in wild space fiction. Some students used a light-hearted approach to good effect.

(d) The urge to conformity is a threat to individual freedom. (an exposition in which you agree or disagree)

Essays on this topic ranged from the very profound in a few instances to the dull, commonplace, and immature. Some talented students found this topic stimulating and wrote excellent essays.

(e) The changing scene in rural (or urban) Canada today.

This topic had a wide appeal. A number of students wrote imaginative and witty essays, or well-organized and serious ones. On the other hand some students narrated exaggerated commonplace stories of pioneer days.

Irrelevance was a serious problem.

(f) The world we see through a microscope. (a description)

The topic gave biology students an opportunity to use factual knowledge to their advantage. Poor essays on this topic merely described what had been learned about the microscopic view of an amoeba or a drop of water. Good essays expressed a sensitive, even poetic appreciation of the world seen through a microscope.

Irrelevance occurred in two forms: the student surveyed the world situation, presumably through a microscope, using material from his history classes; or the student confused "microscope" and "telescope" for a survey of the night skies of the world.

(g) The importance of physical fitness.

Many students chose this topic, producing dull, boring accounts of physical activities with little or no reference to their "importance".

On the other hand, there were some first-rate essays, particularly displaying a light-hearted approach.

(h) "Woman's place is in the home."

This topic proved to be a good one and one of the most popular on the list. It had the advantages of appealing to both boys and girls and of lending itself to a variety of treatments. As a result, while some of the essays were dull and over-sentimental, some were excellent and a few were distinguished. The best of those written were whimsically satirical.

Moreover, irrelevance was never a problem with this topic.

(i) On asking advice.

This topic produced an alarming number of irrelevant essays. A number of students used the title as an excuse for launching into subjects as wide of the mark as Capital Punishment or Death.

Once again, those who used the light touch wrote the successful essays.

(j) The characteristics of a good newspaper.

This was a popular topic, lending itself to plain expository treatment. There were a few sparkling efforts but some straightforward essays were first class.

Unfortunately there was evidence some students were re-hashing an essay they had previously written on "My Favourite Magazine", a topic appearing a few years ago. Others failed to consider "characteristics" and dealt with format, production, or distribution.

G. Sample Essays

Sample Essay No. 1—High First Class

This essay is noteworthy for its excellent content. The student has an unusual back-ground of reading and employs it well. Stylistically the essay is distinguished by its organization and excellent vocabulary.

"A novel or play brings to us a heightened realization of human motives and behaviour".

Psychiatry, psychology, sociology, and their allies are new and modern sciences, differing greatly in principle but having a single, common purpose: to account for and recognize the significance of human motives and human behaviour, whether with respect to man alone, the individual, or man in clusters, the societies. But for all their newness as organized studies they are old. Long before the time of Freud, long before the time of "group therapy" and "defense mcchanisms" and "subconscience mind", these sciences were being practised, albeit in a haphazard and unscientific manner, by those who wrote of the doings and musings of man, and, through the media of plays and novels, explored existence and made known their discoveries by their sensitive powers of observation and their skill.

The play came before the novel. The miming of life led quite naturally to the analysis of life, because before a man could be made to speak in any given situation, the forces acting on his mind had to be pondered and considered at great length in order to preserve realism. What the playwright wrote out of deliberation and careful thought and human knowledge, would be judged as to authenticity by the instinct of the playwright's audience, and the importance of his observations and reflections, communicated to the audience by the players, was, and still is, determined by the impact with which it struck the mind of the beholder, the extent to which spiritual and intellectual sympathetic vibrations were induced in his mind, the degree of curiosity it aroused in him.

With the novel, a more intimate rapport is established, but it is no less effective than the play, even though more imagination is called for, the same conditions which apply to the play are in evidence.

Thus, we may ask, "Did the people of Shakespeare's day even wonder at what might drive a man to self-destruction?" Let them view the agonies of Macbeth, the jealous rages of Othello, the tormented indecision of Hamlet, and surely they wondered and possibly they understood. And today, when life is more subtle and complex, the plays and themes are likewise recondite and abstract, but are in no way lessened in their force and significance for modern man. Does he who sees the frantic, the funny, the fabulous, the mad and realistic characters of Edward Albee's "Zoo Story", groping for communication, marvel at the working of the mind of his fellow man and the sphere in which it dwells? Does the man who is caught up in the sweet and bitter maelstrom of James Joyce's "Ullysses" weep for the paradox of life? Am I Willy Loman, man defeated, man crushed by himself and by circumstances, when I watch Arthur Miller's "Death of a Salesman"? Do we all blink at the puzzlements and insanities of man and what he does when we are drenched with the abstractions and intelligences of Beckett's "Waiting for Godot"? Is the Paris of Henry Miller's "Tropic of Cancer" truly obscene and objectionable, and are his philosophies and vulgarities and ethereal, ephemeral people and joys and sorrows unimportant because of this? Is the unreal, cruelly sensitive, impossibly joyful and at the same time joyless world of Holder Caulfield, Salinger's "Catcher in the Rye", the same world that you inhabit?

It is my opinion that the purpose of plays and novels, and indeed, the purpose of all the arts, is man, and man alone. His philosophies, his beliefs, his gods are but of man himself, and likewise are his arts.

Sample Essay No. 2—High First Class.

This is a delightful essay in which the author's bubbling mischievous humor is revealed in sly little pictures that bring answering chuckles from the reader.

ON ASKING ADVICE

Any person of high-school age is continuously subjected to an unrelenting barrage of advice. All newspapers carry a column addressed to teenagers; churches organize lectures of subjects varying from dating to reading habits; teachers feel a special mission to bombard us with helpful tit-bits; libraries are well-stocked with books on manners for young people; and kindly old ladies enlighten us according to their wisdom. But nobody will tell me this; does my piano need tuning?

This instrument of mine is an enormous Victorian—respectable monster with decaying keys and one missing caster. I keep it in a room rented from a church near us, and make pilgrimages back and forth to practice and to teach my ten pupils. I have long suspected my piano of being off-tune. When I play it I feel rather ill at the spectral effect it produces. It was tuned at Easter and should not have needed it again for a year.

The worst difficulty in the matter is the distance from our suburban village to the nearest piano-tuner. It is around thirty miles from us to anyone who knows anything about pianos.

Consequently, I resolved to do what usually is only too unnecessary: ask advice. The first people to be called in were my parents, neither of whom, unfortunatly, plays. My father was not going to be trapped into a definite stand and would say only, "I think there is a caster missing." My mother, usually eager to pitch veiled orders in my direction, limited herself to a criticism of the keys. Vinegar and water, she said, were just the thing—she knew, because she had seen it in an advertisement in a bus once.

Others were just as helpful, but not in the right direction. The only other music teacher in the village, dragged unwillingly in when I noticed her shopping, mentioned the glorious view I had of the lovely, lovely park (and the back of the railway yard, which she omitted). But the only comment she made on the piano was that vinegar and water were just the thing, dear, to take stains off keys, and she didn't really think it mattered if the piano were off-tune, as long as you didn't tell the children. The minister of the church, caught when tiptoeing along the hall, said he really would never know about the tune of pianos, but they were *so* glad to have my teaching the dear kiddies in their church, and he hoped I emphasized sacred music. It moulds their wee minds, you know.

I gave up. The piano-tuner was called in and drove from the city, at three times the usual rate because of the distance. Twenty-four dollars! He spent an hour or more carefully dusting the strings inside, mended three of the keys and put new ivory on Middle C key, which had been worn down to transparency. Then he played "O Canada" in the middle of the piano, "The Maple Leaf Forever" at the top of it, and "God Save the Queen" near the bottom. As he played, I noticed three things: first, he didn't keep his fingers curved; secondly, there was a distinct rattle at the back of the piano; and thirdly, the old thing was so definitely out of tune that the three pieces were almost undistinguishable.

"I think that does it," said my last hope as he rose from the bench. "Nothing wrong with that piano except one caster missing, back there. And do you know what's just the thing for taking the stains off keys? Vinegar and water—I saw it in an advertisement in a bus, once."

Sample Essay No. 3—Middle First Class

The writer of this essay has used the customary banalities associated with the topic of physical fitness but has transformed them with her imagination and sense of humour. The narrative framework, the reflections on the desirability of physical fitness, and the rueful conclusion all sustain her tone of disarming self ridicule.

PHYSICAL FITNESS—A DESIRABLE GOAL.

Last summer I decided to join the select group of physically fit teenagers. I put my thirty-five cents in the mail and waited expectantly for the little book which would "make such a difference on my outlook of life". Finally it arrived—in a plain wrapper, I might add. I read it from cover to cover, enthusiastically entering all the required information on the "Progress Chart". Just under this chart was written, in bold-face type, "Wishing is NOT enough". I chuckled to myself and decided that that chart would show a marked difference within the next two months.

That night I locked myself in my bedroom and began my exercise. The first few were easy; the last were impossible. After running-on-the-spot one hundred times I collapsed on the floor and began to think profund thoughts on the subject of physical fitness. Why did I want to be physically fit?

That was easy to answer. Physically fit people enjoy life more than the slobs who lie around all day while their muscles deteriorate into flabby tissue. People with good muscle tone can play tennis for long stretches, swim vigorously, and even run for long distances without being reduced to gasping hulks. How different they are from people like me who have to rest from over-exertion after climbing a flight of stairs. Yes, it would be nice to join my sports-minded friends and enjoy their activities without hampering their fun.

But, there are many people who have no interest in sports whatsoever. Why would they want to become physically fit? I thought a little harder about this problem, but I came up with a solution. The people are vain! Why, the introduction to the 10BX book states that physically fit people "glow radiantly", and have excellent posture. They are also less prone to illness. What better argument could there be for physical fitness?

Indeed, the booklet even goes as far as to say that physically fit women do not require girdles. Aha! Another element has come into the picture—comfort! Most girls I know would rather exercise for twelve minutes a day in order to develop a natural girdle than wear a corset twelve hours a day which binds, cuts, and impairs breathing. At least this is true in theory.

Unfortunately, my attempt at physical fitness failed. I kept trying to urge myself on with visions of a beautifully-proportioned me, gliding gracefully about a tennis court unhampered by a girdle. But even this did not inspire me for more than a few days. Why not? I'm lazy! However wonderful physical fitness is, it still requires work. I believe that this is the reason that there are so few fit people in the world today.

Sample Essay No. 4—Middle First Class

A sensitive use of balance, a consciousness of word values, an ability to suggest the tragedy of changes in life, distinguishes this essay. A too rigid adherence to parallelism in the structure of the essay detracts a little from its total effect.

THE CHANGING SCENE IN RURAL CANADA TO-DAY

The dirt road knifed across the prairie. It was freshly tarred and the sickly smell dominated the aroma of fresh hay. Its dust covered the grass by the side of the road so that even the fresh breeze that blew constantly failed to make it ripple as it had used to. I followed the passage of a shiny red pick-up truck down the road until it stopped.

I saw a figure emerge from the cab. It was a young man, not more than twenty-five years old. I could tell that by his long strides through the tall grass. He was walking towards that new contraption they had erected in my field a few days back. I looked up at it once more.

It wasn't very tall, but very black. It was made entirely of thick steel beams riveted together. It had a gigantic piston that tore into the earth continuously bringing up gouges of black mud and dumping them on the grass. A small shack leaned up against it and a thick, acrid smoke belched from its chimney. Its rivets glinted in the sun but they failed to brighten the scene.

I saw another—what was it?—oh yes, a derrick going up beyond that and another beyond that. I had trouble seeing the white clouds because of their black smoke. But I had got a good price for my land and we needed the money, wheat prices being what they were, and all.

Martha and I drove for several days across the prairie towards Ontario and the scene was constant. I had hoped to try dairy farming in there, maybe. I thought, the change would help me forget. We entered Ontario early in the morning and the sweet smell of the forest greeted us on the dew. The road was gravel and it wound precariously among large rock formations, huge stands of pine, fir and maple. Occasionally a farmhouse flashed by like a bright jewel on a gleaming necklace. For a while I forgot the prairie. But, just for a while.

As we approached the Great Lakes I noticed the traffic becoming thicker. I also noticed the traffic consisted mainly of trucks, red, shiny pick-up trucks with young men in yellow helmets driving at breakneck speeds. The forests thinned, houses became more frequent, being separated only by two or three bill boards. I didn't bother to read them, I just watched the road, which had straightened out.

I saw a pleasant looking farm, with a house which looked something like the one I had just left. I drove up the lane and got out. There was no one in the house or the yard and leaving Martha in the truck I walked farther down the lane to look for the owner. I found him around the bend leaning on an old split-rail fence, with his pipe in his hand. His age indicated that he probably had built that fence years ago when I had built mine. His head turned slowly towards me and he nodded slightly—ever so slightly! I leaned beside him and followed his gaze out into the field.

A dirt road sliced through his pasture. It was freshly tarred and its sickly smell dominated the aroma of the grass. The grass by the edge of the road was heavily dust laden and it lay flat, crushed. A white convertible streaked along it and stopped, with a screech of brakes.

A young man got out and strode quickly over to a bulldozer that rumbled noisily on a mound of mud. It was not the only machine there. I could see steam shovels, tractors, cranes, trucks, compressors, cement mixers and cars scattered liberally around the field. A few were parked in the little remaining shade.

Several foundations had been dug and I could see between the mounds of earth where more and more were being dug.

"Well," the farmer whispered, "I got a good price for the land, and we needed the money, milk prices being what they are, and all. Me and Ellen are headin' West, going to try wheat farming."

"Good luck" I said quietly, wiping my eye.

Sample Essay No. 5—Third Class

This essay is quite well organized and comparatively free from errors, but it lacks the vitality and interest of a Second Class Essay. It uses material that is well known to most students, but it shows a very common weakness in its failure to make the material interesting and vital.

THE PROBLEM OF A DIVIDED BERLIN

The second world war is over. The Allies have won. Berlin, like all of the remaining cities in Germany, is defeated. In 1945, shortly after the war, all of Germany is occupied by American, British, French, and Russian troops. At once Berlin becomes a divided city. The British, Americans, and French occupy her western areas while the Russians occupy her eastern parts. A border now divides the city.

The dividing of Berlin meant more than just the occupation of certain sectors of the city. Its full meaning was the dividing of the city into two contrasting forms of government. The countries in the west of Berlin promoted democracy while the country in the east promoted communism. This is the problem which Berlin faces right to the present day. Any clash of interests in Berlin usually means a clash of interests between the democratic countries and the communist country. This clash of interests not only affects Berlin but affects the rest of the world.

The United States of America has been one of the strongest countries supporting democracy in western Berlin. After the war the United States helped in the program to reconstruct Berlin out of the remaining rubble. Today Berlin is one of the most modernized cities of the world. The influence of democracy can be seen everywhere. The people, under the influence of men like Mayor Willie Brandt, are making democracy work. The way of life of the individual in Berlin is much the same as the way of life of an individual in Toronto or Montreal or London. The majority of the people think highly of democracy and cherish it.

Russia, the strongest country supporting communism, has been responsible for the promotion of that belief in eastern Berlin. There are many traits about east Berlin that makes one believe that the people disapprove of communism. Many people until recently, were crossing the border at the Brandenburg Gates from east Berlin to west Berlin and not returning. The way of life of the individual in east Berlin is the same as that of anyone living in a communist country. It appears that the people of east Berlin are discontent and wish to seek their freedom in west Berlin.

What is the answer to this grave and serious problem which Berlin and the rest of the world is now facing? Should the countries representing Berlin move out, as the Soviet Union has suggested, and make way for complete communist control in Berlin? Should we continue to have clashes between democracy and communism over mere border disputes that threaten the world with atomic war? The answers to these questions are of the utmost importance for on them may rest the destruction or preservation of the world.

Sample Essay No. 6—Failure

This essay was awarded a low failing mark. Although there were few errors, the essay was inadequate in material and immature in expression. The student failed almost completely to grasp the meaning of the word "Characteristics" in the topic, except in most superficial way.

THE CHARACTERISTICS OF A GOOD NEWSPAPER

I have often wondered what kind of a newspaper I would publish if given a chance. I would want my newspaper to inform the public of the news and try to get the news out to them quickly. World affairs would have to be first, with most column space devoted to that. Local news would be covered in a special section unless it was really important and then I would move it to the front page. I would publish a full report on business both in Canada and the world markets.

My pages would not be cluttered with advertisements; rather I would space them neatly through the pages so that they would not be obtrusive, but would catch the reader's eye casually. I would hire only the top writers for my staff and run only the best syndicated columns.

I would run plenty of pictures along with my stories because everyone likes pictures. I think this would do especially well in the sports section which would give the most complete coverage that was possible.

Now that I have outlined my characteristics for a good newspaper I must convince the people with the money that it is a good newspaper.

Working on the assumption that anything good costs a lot of money I'd charge fifty cents a copy for my good newspaper. To satisfy the youngsters of the oldsters who were supplying my treasury, I'd run the best comics around. I sense that you think fifty cents is too much for a newspaper. Well at least my paper wouldn't be used to wrap garbage up with. Seriously though, price should not be important when buying something as important as a newspaper.

To consider that most papers cost only a dime and to compare that cost with the wealth of knowledge which laden most good newspaper's pages we are indeed lucky.

Question 2—The Evaluation

(a) The marking scheme for this question allowed considerable latitude in the material to be included. Nevertheless few students scored full marks, either because they wrote too brief a summary or because they failed to understand the passage.

(b) Students who were able to indicate clearly a definite mood or tone were usually successful in pointing out means, although marks were lost by those who merely made references to the passage without indicating *specific* methods. The weakest answers were written by students who failed completely to grasp Fergusson's meaning and tone.

(c) Most students were able to answer this question satisfactorily. They saw the function of sentence 5 as a transition sentence in the paragraph. But many students lost valuable marks because, although they saw the relationship of sentence 5 to the preceding four sentences, they neglected to observe its relationship to the final sentence, sentence 6.

(d) Too many students were satisfied to pick out merely stylistic devices which could have applied to any sentence and not to this one as a *final* sentence. e.g., To point out the effectiveness of the Latin phrase "Homo Americanus" is not to prove the effectiveness of sentence 6 as a *final* sentence. To prove the connection of the given sentence with the topic sentence, the candidate was expected to show the relationship between the two sentences.
e.g., Sentence 6 is related to the opening sentence in that it turns the noncommittal generalization made in the opening sentence into a strong statement of opinion.

Candidates who indicated that the last sentence served as a summary failed to make specific references to the passage to prove their point.

(e) Students generally found two examples of alliteration—it was almost impossible to miss. However, many students discussed onomatopoeia or word-meanings, instead of the effect of the alliteration itself.

Many candidates lost marks because they failed to use complete sentences in quoting examples of alliteration.

(f) Naming the "*bare* subject" tested the student's alertness as well as a basic point of knowledge.

The "brief critical analysis" called for an appreciation of style and required the candidate to think. The poor student answered that the sentence was too long and intricate, and the good student commented on the distracting quality of the vivid illustration.

(g) This question was quite well answered in spite of some ambiguity. However, many students obviously knew of no difference between the semi-colon and the colon and grouped them in their explanation.

(h) This part of question 2 disclosed amazingly enough, that many students actually read *in*cluding for *ex*cluding.

Students need specific instruction in vocabulary study and correct form in defining; e.g., "occurring at the same time", being adjectival, is not acceptable as a definition for "simultaneously".

The instructions of markers were as follows:

In Part (a) deduct *1 mark* for each major error and *1 mark* for 2 minor errors of different types, to a maximum of 3 *marks*. (Make one deduction only for "mass media" used in the singular).

In each of Parts (b), (c), (d), (e), (f), and (g) deduct *1 mark* for each major error, and *1 mark* for 2 minor errors of different types. Deduct *no mark* for a single error. Do not deduct more than the answer is worth.

Part (a) 10 marks

In three or four sentences summarize in your own words the content of this paragraph.

(Deduct for major and minor errors to a maximum of 3 *marks*)
A maximum of *1 mark* may be deducted at the discretion of the marker, for *excessive use of words* from the original passage. *1 mark* will be deducted for the use of *each sentence* in excess of 5. Assign *no mark* for a glaring distortion of a point; assign *half a mark* for a minor distortion. Indicate the half mark by a plus (+). An extra plus=*1 mark*.

Full marks should be awarded for a summary which included *10* of the following points:

Sentence 1 of the passage

1. (The mass media of) television *and* radio (or television *and* magazines, or press *and* broadcasting)—give a plus for any one.

2. present the image (picture, interpretation of American man (the typical man, people, humanity).

3. that is most widely (popularly, very widely) accepted.

Sentence 2 of the passage

4. Those who prepare the programs recognize the principle that no one ought to be hurt.

Sentence 3 of the passage

5. and that we all want to belong to a group.

Sentence 4 of the passage

6. Our faith in commercial interests (big business, principles of salesmanship)

7. is sustained (supported) by a feeble (inaccurate, distorted) interpretation of democracy

8. and the taboos which eliminate suggestions of differences among us

9. of any kind

10. reveal this same tender democratic delicacy (this same sensitivity to the popular conception of democracy).

Sentence 5 of the passage

11. But the mass media (thus limited) conveys nothing of real, human) life (completely distorts human life),

Sentence 6 of the passage

12. and the resulting picture (image) of man, broadcast endlessly, (every day, everywhere)

13. although supported by business and science, (industry and wealth, industrial power and technology)

14. is utterly foolish, (completely meaningless).

Sample Answer:

2(a) The mass-communication systems present the most acceptable human image to the public on the principle that no one must be offended by their presentation. We have an unexpressed need for some imaginary place where we are all members of "the group," where there are no distinctions of any sort made between any of us, this being an embodiment of our principle of democracy. By limiting themselves thus, the "communicators" are divorcing themselves from the reality of life. The image of the typical American which is presented to us on the authority and financing of the big industrialists is ridiculous and childish.

Part (b)—6 marks

In a brief paragraph indicate the mood or tone of sentences 2, 3, and 4, pointing out specific means by which it is established.

(Deduct for major and minor errors up to the value of the answer).

1. For a statement that the tone is ironic, or sarcastic, or satirical, or mocking, or ridiculing, or caustic, or scathing, or scornful, or sardonic, or angry, or disgusted, or critical—total 2 marks.

2. Give 2 marks for each of the two means identified, and illustrated from the text, or for each means with its illustration that suggests an awareness of the mood, even though the mood has not been indicated elsewhere. Give *1* mark for a means with an illustration.

Give *no mark* for a mere illustration from the text with no reference to either tone or means. — total 4 marks.
Note: Be sure that means is not merely a general stylistic device.

Acceptable Means with possible illustrations

(i) understatement ("friendly", "nice", "cosy", "tender democratic delicacy")

(ii) contrast (the author's shift from irony to direct condemnation; between the "image" of American man and reality)

(iii) quotation (Sabina's words)

(iv) description (grandmothers sprinting or grinning)

(v) diction ("flabby", "inarticulate", "inanely")

(vi) illustration (reference to *Skin of Our Teeth*, grandmothers "as spry as maidens")

(vii) humor (the television grandmothers)

(viii) sarcasm, or irony (if not already given as a mood)

Sample Answer (i)

The tone of sentence 2, 3, and 4, is prevailingly sarcastic—a wry, disaparagingly humorous criticism.

When referring to the creators and authors of the shows and advertisments, the writer purposely uses a general description: "Those who confect the shows." This gives a "hoity-toity" effect indicating his sarcasm. The writer's use of such words as *"friendly"*, "some *cosy* realm", "the same *nice* people *together"* is sarcastically humorous. The word "taboos" makes the beliefs of the public seem like weird, mystical, primitive beliefs which are illogical. Of course, his illustration, "all grandmothers are as spry as maidens, "with an inanely brilliant grin," is comical and, as well, is an excellent example to show the silliness of the image.

Sample Answer (ii)

The mood of sentence 2, 3, and 4 is one of sarcasm and irony. The author expresses his ideas with subtle humour. He attains this tone with deliberate exaggeration and a feigned sympathetic understanding of the human condition as in sentence 2: "some cozy realm of the spirit where we might all be the same nice people together". In sentence 4, he provides several vivid examples which are familiar to the reader, once more employing hyperbole: "they sprint out into the backyard to hang up the wash". His colourful descriptive adjectives add a great deal to the humour and sarcasm; e.g., "inanely brilliant grin", "flabby version".

Part (c)—3 marks

Explain the function of sentence 5 in the development of the paragraph as a whole.

(Deduct for major and minor errors up to the value of the answer).

Note the word *explain.*

1. Sentence 5 is the turning point in the paragraph. (1 mark) The author moves from a (sarcastic) description of what the media are trying to do (*or* of the limitations of the media) (1 mark) to a statement of what the results actually are.

(1 mark)—total 3 marks.

2. Sentence 5 is a bridge (1 mark) which links the thought of the first part of the paragraph with the thought of the last part (1 mark)—total 2 marks.

3. The author now becomes direct (serious) in his condemnation. (1 mark)
or The author now reveals his point-of-view. (1 mark)
or The author expresses the main point of the paragraph. (1 mark)

Note: 1 mark for the idea of a link.
1 mark for an intelligent reference to what the author left.
1 mark for mentioning where he goes.

Sample Answer:

2(c) Sentence 5 has the triple function of summing up the description in the previous sentences, of providing a hinge on which to swing to the final rebuttal, and of introducing the author's critical argument in the words "but" and "impervious".

Part (d) 4 marks

Why is sentence 6 effective as a final sentence? Include a reference to its connection with the topic sentence of the paragraph.

(Deduct for major and minor errors up to the value of the answer)

Note: (a) Give 1 mark for a merit and 1 mark for its illustration,
or 2 marks for 2 merits
and 1 mark for a reference to the effectiveness of sentence 6 as a *final* sentence,
and 1 mark for an intelligent reference to the connection of sentence 6 with the topic sentence.—Total 4 marks.

(b) In order to be worth full marks, the answer must relate sentence 6 to the topic sentence. If this connection is missing the candidate cannot make more than 3 marks. If in addition no reference is made to its effect as a *final* sentence another 1 mark is lost.

Some acceptable merits:

(i) Use of contrast; e.g., the importance of the authority contrasted with the folly of the image.

(ii) Forceful diction; e.g., "unbearable silliness", "childishness of senility", "gravest industrialists".

(iii) Climatic form of the sentence; e.g., The sentence is written in periodic form. *OR* The parallel expressions, "authority". "weight", "magic", have a cumulative effect. *OR* The very last word of the sentence, "senility", drives home the point.

(iv) The sentence makes a vivid summary of the writer's main point; i.e., the childishness of the image.

(v) The sentence presents a strong picture or image, that of a feeble-minded "Homo Americanus".

(vi) Development of the idea of sentence 1: It is related to the opening sentence in that it turns the non-committal generalization made in the opening sentence into a strong statement of opinion.

Sample Answer:

By using a periodic sentence, the author leaves the force of his argument to the end where it is most effective. His force and direct bluntness drive his point home to the reader. The sentence collects the previously introduced points of mass entertainment and mass advertising in the words "flickers on a million screens, and is murmured simultaneously into a million ears"; and thus attains a circleback effect to connect the whole paragraph together. In the concluding and topic sentences, the idea of the public image is presented in relation to advertising and entertainment. The climax of the paragraph is attained in the final sentence.

Part (e) 4 marks

Point out two examples of alliteration in sentence 6, and explain the effect of one of them.

(Deduct for major and minor errors up to the value of the answer)

1 mark for each example of alliteration to a maximum of 2 *marks*.
". . . million screens and is murmured simultaneously into a million ears . . ." contains two examples in the alliterating "s" and "m" consonants.
"The weight of vast wealth" is another example.
"Silliness" and "senility" also alliterate.

2 *marks* for a clear explanation of the effect of one of these examples. For example, repeating the "m" sound suggests the hypnotic repetitiveness of the silly messages that are broadcast by television and radio. The repeated hiss of "silliness" and "senility" conveys the author's strong attitude of disapproval. "Weight of vast wealth" emphasizes power.

1 mark may be awarded for a partial explanation.
(Mark only the first explanation, if two are offered)

Sample Answer:

The repetition of the letter "m" in the passage, "murmured simultaneously into a million ears" is very effective in suggesting the soft, persuasive sounds characteristic of anyone who is trying desperately to influence you or win your confidence. It emphasizes the previous reference to the seduction of the consumer. Another example of alliteration, is the repetition of "s" sounds in "unbearable silliness like the childishness of senility".

Part (f) 5 marks

Name the bare subject of the verb "reveal" in sentence 4, and write a brief critical analysis of any weakness in the style of the sentence.

(Deduct for major and minor errors to the value of the answer)

The bare subject is "taboos" ..... 1 mark
The thought of the sentence is difficult to follow ..... 1 mark
because the verb is too far from the subject ..... 1 mark
The sentence is long and loosely-constructed (long and rambling) .... 1 mark
because of the over-use of parenthetical expressions ..... 1 mark
The sentence lacks coherence ..... 1 mark
because of the disproportion of emphasis between the author's generalization and the vivid image of the grandmothers ..... 1 mark

Sample Answer:

The bare subject of the verb "reveal" is the noun "taboos". Because of its loose rambling nature, sentence four tends to become confusing, and as the initial subject is inundated with copious examples, the point of the sentence becomes obscured. The author uses phrases to explain phrases, piling up ideas as they come to him; e.g., "religious, or even of age—for all grandmothers are spry".

Part (g) 4 marks

Explain the use of the semicolon in sentence 3 and the colon in sentence 5.

(Deduct for major and minor errors up to the value of the answer)

2 marks for explaining the use of the semicolon.
2 marks for explaining the use of the colon.

The semicolon

The semicolon in sentence 3 is used in place of a co-ordinating conjunction (1 mark) to separate (join) closely-connected ideas (principal clauses) (1 mark)—total 2 marks.

OR

The semicolon pause adds emphasis (1 mark) to the ironic word "friendly" (an effect which a co-ordinating conjunction would not provide). (1 mark)—total 2 marks.

The colon

The colon in sentence 5 introduces the extension (or explanation, or amplification, or elaboration) of the original thought.—2 marks.

OR

The colon introduces the example (or quotation or literary reference) which repeats the original thought in other words.—2 marks.

Sample Answer:

The semicolon in sentence 3 is used to separate two principal clauses connected in thought and not jointly by a co-ordinate conjunction. A colon is used in sentence 5 because the statement following the colon is an explanation and further development of the idea expressed before the colon.

Part (h) 4 marks

Define briefly and clearly the four italicized words, excluding "The skin of our teeth" and "Homo Americanus".

(*No deduction* for major or minor errors in this part.)

1 mark for each clear definition.

inarticulate: not expressed clearly (or coherently), dumb, unable to speak distinctly; not joined.

impervious: not affording or permitting passage, impermeable, impenetrable.

simultaneously: at the same time, together, in conjunction.

senility: feebleness of mind in old age, old age, dotage.

Note: *Assign no mark* if the word is not defined in terms of the same part of speech as the original.

The following would get *no mark:* "inarticulate"—the state of being unable to express one's thought in language.

A word must not be defined in terms of itself;
e.g., "inarticulate" means "not articulate"—*no mark*

If several definitions are given and one is wrong, give no mark.

A list of words misspelled on this and former Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers in all subjects. The spelling authorized by any standard dictionary is accepted in the marking of the final examination papers.

abandoned
abandonment
accommodate
accustomed
achieve
acquaint
acquire
adequately
aeroplane (airplane)
aggression
aisle
alleviate
always
ambiguous
amiable
antecedent
apartment
appears
arbitrary
athlete
audible
balloon
barrenness
beckoned
believed
beneficial
brilliant
buried
business
bustle
buy (bye, by)
callous
camouflage
Canadian
canvas
curriculum
category
cereal (serial)
ceremonies
challenge
chaos
circumstances

clannish
coherence
coarse (course)
colonist
colourful
coming
comma
communication
comparatively
completely
conscience
conscious
continually
controlled
convenience
copyright
criticism
cruiser
curiosity
definitely
desirable
despair
develop
dictatorial
different
disappear
disastrous
discuss
dissatisfaction
distrusted
division
dying
effect
efficiency
elementary
emanate
embarrassed
enthusiasm
equipment
exaggerate
existent
excusable
experience
exuberant
falseness
familiar
families
fascinate
feasible
feminine
forboding
foreign
forgotten
forth
forty
friends
frivolous
fulfil
generously
gossiped
government
grateful
grisly
hazardous
here (hear)
heroes
illiterate
illuminate
imagination
immaculately
immediately
immensely
immigrant
impossible
inadequacy
inalienable
inconceivable
inconsistency
independent
inexhaustible
indicate
individual
inefficacy
inefficiency
inferring
ingenuity
inherent
insignificance
insistent
intelligentsia
intelligent
intelligible
investigate
irrelevant
its (it's)
judg(e)ment
laboratory
later (latter)
lead (led)
leisurely
loneliness
loose (lose)
luxuries
magic
magician
magnificent
manoeuvre
mantel
marvellous
(marvelous, U.S.)
memento
minor
murmur
mutual
neutrality
nineteen
noisily
nonsense
noticeable
nowhere
occasionally
occurred
occurrence
of course
offered
omit
opinion
parallel
parliament
pastime
performance
personal
personalities
persuade
pertinent
planetary
plausible
pleasure
plural
populace
possessed
prairie
preceded
prefer

preference
preferring
presence
privilege
proceeding
professional
pronoun
psychological
pursue
questioning
quit (quite, quiet)
radical
really
receive
recognizing
recuperating
referred
relative
relevant
religion
resemble
resources
respectable
restaurant
ritual
rhyme
rhythm
safety
satisfactory
scene
screech
seize
sense
sentence
sentinel
separate
serene
sergeant
shining
shiny
significance
silhouette
similar
similarly
site
siz(e)able
skilful
skiing
slogan
solemn
spectator
speech
socialite
source
stubbornness
succeed
successful
superintendent
temperamental
tense
than (then)
there (their)
to (too, two)
together
toleration
torrent
transferred
tragedy
trapeze
travelogue
treacherous
tries
truly
tyrannical
uncontrollable
universally
unmercifully
until
useless
veritable
violator
visitor
weird
where (were)
whether (weather)
woman
women
writing
yield

RECOMMENDED MARKING SCHEME FOR THE PRECIS

(Grades 11, 12, and 13)

A. The précis should be marked first for content, and then for style.

B. *Re marks for content*

1. The candidate need not necessarily catch all the points for full marks. Depending on the difficulty of the passage some leeway may be allowed (i.e) in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained.*

2. Penalities should be applied to marks assigned as follows:

   (a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;

(b) one mark for each glaring distortion of a point;

(c) one mark for each extraneous point;

(d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent. On term examinations approximately one third of the total précis mark provides for a satisfactory assessment of style, and for a good balance of marks between content and style.

2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style.
The wording of the original need not be avoided when an adequate substitute cannot be found, but otherwise the candidate is advised to write the précis in his own words.

3. Each major error should be penalized by two marks to a maximum of six marks.

4. One mark should be deducted for two minor errors of different types.

General Notes:

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression. Précis work should be included in courses of study for all three grades.

2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their pupils to avoid the weaknesses summarized in this memorandum.

(a) Close attention should be given to directives in the English literature section. Students need more practice in analyzing questions and in organizing and writing essay-type answers. Good class discussions must be followed by well-supervised written work if the student is to learn to organize his thoughts and to express himself with clarity, precision and care. Students who are not given a sufficient number of mature writing assignments on the various aspects of the literature course from Grades 11 to 13 cannot realize their full potential on an English examination.

(b) Students should be given much practice in organizing and writing essays of all types: formal, familiar, and argumentive, descriptive, descriptive narrative, literary, the essay containing reflective elements (exemplified by two of the good essays included in this circular), editorial, and short story.

Courses of study in Grades 11, 12, and 13 should be organized to include the reading, studying, and writing of several types of essays each year.

The summary of major and minor errors, notes, and suggestions in this circular, with a few modifications, serve equally well for all three academic grades.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for longer literary essay assignments to pupils of Grades 11 and 12, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.

5. While the objective test may be a useful means of testing certain small areas of term work, and for remedial work, teachers are cautioned not to overuse objective test techniques to the detriment of training in essay-type answers.

6. During the marking of term assignments, teachers are advised to discuss with their pupils variations between English and American spellings.

7. In a discussion of Shakespearian tragic drama, students are sometimes confused by the apparent conflict in the meanings of certain literary terms as used by critics. Climax may be defined as the point in a drama where the intensity of the emotions reaches a peak, and crisis as the turning-point in the action. Some critics use the terms "climax" and "crisis" interchangeably, but the Greeks referred to climax as an emotional point and the crisis as a structural one.

8. Teachers are referred to Curriculum I. and S4D, and Curriculum RP-4 English, pp. 67-70, for titles of recommended reference books, and to the following:

Abrams—A Glossary of Literary Terms (Holt, Rhinehart, and Winston)

Barnet, Berman, Burto—A Dictionary of Literary Terms (Little, Brown, and Company of Canada)

Thrall and Hibbard—A Handbook to Literature, dictionary of literary terms (Odyssey Press, N.Y.)

Babette Deutsch—Poetry Handbook, a dictionary of terms (McLeod)

Scott—The Poet's Craft (Macmillan)

Brooks and Warren—Understanding Poetry (Holt, Rhinehart, and Winston)

Perrine—Sound and Sense, an introduction to poetry (Longmans)

C. Day Lewis—Poetry for You (Copp Clark)

Drew—Poetry, A Modern Guide to its Understanding and Enjoyment (Dell Paperback)

Diltz—Patterns of Surmise (Clarke, Irwin)

Brooks and Heilman—Understanding Drama (Holt, Rhinehart, and Winston)

Barnet, Berman, Burto—Aspects of Drama (Little, Brown, and Company of Canada)

I. A. Richards—Practical Criticism (Longmans)

Note: Other useful reference books for the literature course of 1962-63 include:

E. M. W. Tillyard—Milton (Clarke Irwin)

Hanford—A Milton Handbook (Appleton, Century, Croft, 34 West 33rd St., N.Y. 1, N.Y.)

Legouis and Cazamion—A History of English Literature (Dent)

Desmond Pacey—Creative Writing in Canada (Ryerson Press)

A. J. M. Smith—editor "The Book of Canadian Poetry" (University of Toronto Press, Front Campus, Toronto 5.)

E. M. W. Tillyard—Shakespeare's History Plays (Clarke Irwin)

D. Brown—Hardy: The Mayor of Casterbridge (Macmillan)

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